

IS THE DIRECTOIRE INFLUENCE TO BE FELT AGAIN?

We have lately been hearing rumormore from Paris that the period of the Directoire is likely to make itself felt again in our dress. Although these rumors have not been confirmed from all sides, here and there a costume appears highly suggestive of this period, so it will hardly be looking too far ahead to give it some consideration. Period styles keep recurring every little while, and for some time we have had no strain of the Directoire in our dress, so there will be little wonder if it should return very soon. And there will be little regret, too, for there is a certain dignity and stateliness about the costume of this period that makes it a favorite among many women.

One type of dress which shows the Directoire influence very markedly strikes the eye at once as being very distinct from other styles. At first glance one might easily mistake it for a coat on account of the large collar rising high at the back of the neck, the equally large revers and the double-breasted effect of the short fitted body. At this season of the year a dress in coat effect is especially desirable and one of this type has many charms. The long tunic parted in front and attached to the rather short-waisted body can be worn to advantage by the woman of average proportions.

Tunics are quite fashionable this season and there is a large variety of different styles. A novelty seen very recently was in the form of a long tunic reaching to the hem of the skirt, but it was placed only across the back of the skirt, barely starting from the hips. The blue silk and the tunic was of very fine serge in a matching shade.

Collars, high in the back and open in front, on the order of the one in the illustration, are very good style. Even in separate collars to be worn with dresses and suits, the style that goes well up in the back and almost touches the hair is one of the very newest from Paris. Most collars continue to be very large, though some small ones are seen.

In the matter of separate skirts, there is a striking novelty which has made a strong appeal to many women. This is the fourteen-gored skirt. Not even the number of gores has deterred them from taking a fancy to this skirt, the novelty and the effectiveness of it having far outweighed the task of making it. The most effective developments are in two materials, making the alternate gores of the different materials. Needless to say, in this lies the chief beauty of the skirt. One may use the same material in two contrasting colors or contrasting materials in the same shade. These skirts are often made in two colors of serge, as black and white, or brown and white; or they are made in combinations of serge and satin, broadcloth and velvet, or taffeta and serge. Taffeta or corduroy in two colors is very often employed with good results also.

The waists to go with separate skirts and suits are, as a rule, very simple. White and pale flesh-colored blouses are still favored, though the fashion of having the blouse match in color the suit with which it is to be worn is again coming in. For this reason there are some dark blouses seen. Satin and Georgette are combined for waists that form part of the costume. The sleeves and upper part of the waist are generally of Georgette and the lower part which comes nearest the skirt is of satin. Striped satin is also used for waists combined with Georgette or chiffon. A charming model for dressy wear was made of blue and white striped satin with white Georgette. It had a large cape-collar.

THE DAWN

Two spirits stand beside her bed
Softly stroking her curly head,
Death whispers, "—Life whispers,
"Stay."
Child, little child, go not away.
Life pleads, "Remember"—and Death,
"Forget."
Little child, little, go not yet,
By all your mother's love and pain,
Child of our heart, child of our brain,
Stay with us; go not till you see
The Fairy land that life can be.
—From a poem by E. B. Reed.

A quiet but sorrowful motorist sat one afternoon by the side of a car that was drawn up near the pavement. A man in another car, who had passed the disconsolate one that morning, slowed up on coming level with him again and inquired:

"How long have you been here?"
"Several hours."
"Can't you find out what is the matter? Inlet valve all right?"
The other smiled. "That's all right," he said.
"Trouble with the spark plug."
"Think not."
"How are the batteries?"
"All right."
"Got plenty of spirit?"
"Yes, plenty."
"Your tires look all right. What is wrong?"

"Oh, replied the waiting motorist, there's nothing wrong with the car. But ever since 10 o'clock my wife's been in that house. She came to see her sister's first baby."—New Haven Chronicle.

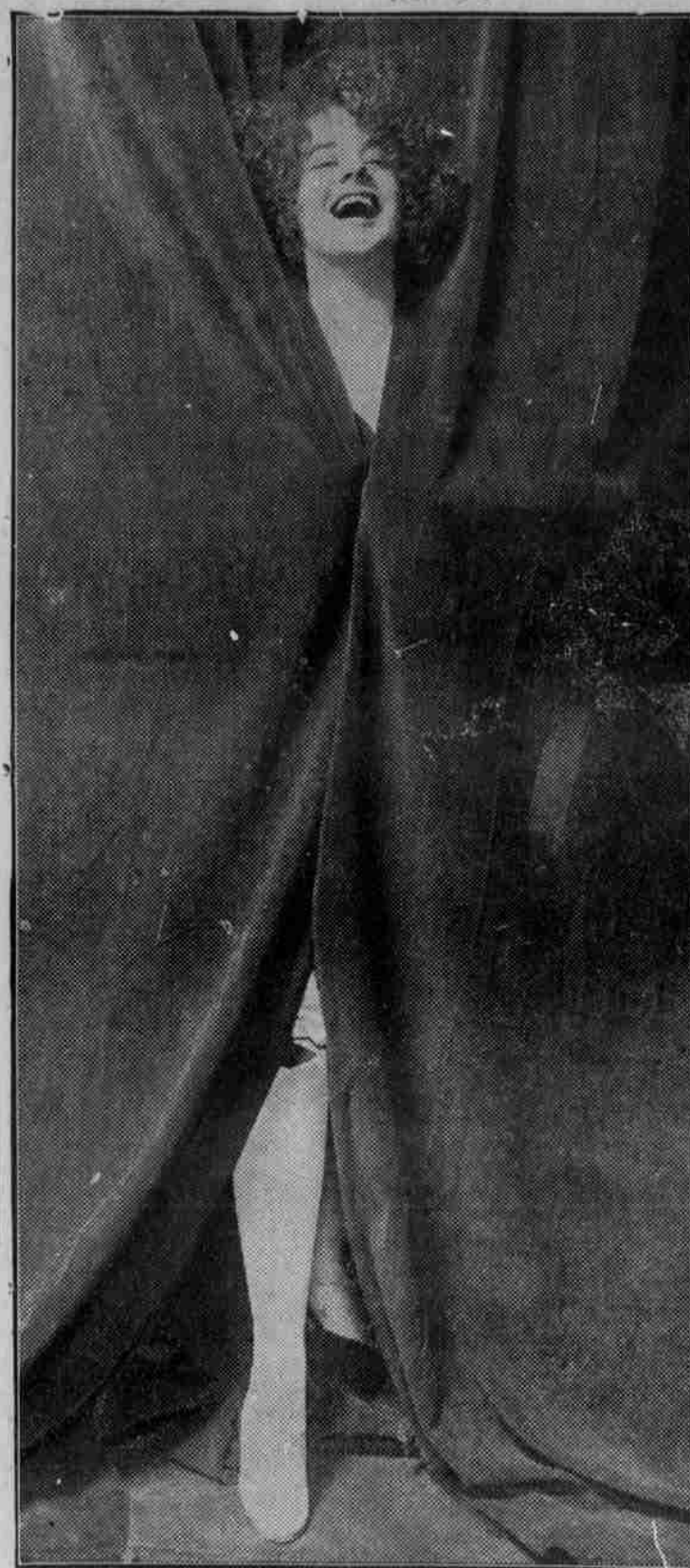
Little Bob was playing at quoits in the yard when he hurt his hand with one of the irons.

"Oh, the devil," he exclaimed impatiently, "I—I—"

His mother, who heard the ugly exclamation, interrupted him.

"No more of that, young man," she commanded, "no more such exclamations. Never use that word again."

Bob, a dutiful son, promised never to use it again and had his hand bandaged and went on playing. Sunday came and he went to Sunday school as usual. When he returned home his mother asked him what the lesson was about.



EVA TANGUAY, WHO WILL BE SEEN AT THE SALT LAKE THEATRE
OCTOBER 6TH AND 7TH

"It was about when our Lord was tempted by—by—by," Bob explained hesitatingly, "the—the gentleman who lives down below."—Louisville Times.

Druggist in the prohibition belt (to trusty friend)—To-night, old man, I've got a treat for you. I'm going to open up a bottle of Lydia Pinham, 1884.—Kansas City Journal.

Wife (angrily)—Just look at the time! This morning you home at two o'clock and here it is again after midnight.

Husband—Well, you know, m'dear, it's against my rule to come home twice the same day.—Boston Transcript.

"Did I understand you to say the woman Dubbins married is well off?"
"No; she was."—Birmingham Age-Herald.

Smith—Is your stomach supported by voluntary contributions, Brother Black?

Elder Black (of the colored church)—No, sah, by involuntary contributions, sah! It's jes like pullin' teeth